This is the most imposing exhibit in the lac-

quer classes, but in many small single pieces

there equally fine if not finer werk-manship and art. The great bottle-shaped

tion will suffice to do justice to the many bean-

tiful objects in the metal and other classes, and

to such examination visitors may be confi-

Pictures at the Colontal Club.

The Colonial Club's annual loan exhibition

of pictures was opened on Wednesday evening

and continues through the week. The

pictures are hung in the ballroom, as

usual, and are lighted by the electric

decorative, if not purely artistic, purposes. The

GRANT'S GOLDCURA.

The Famous Canadian Specific for

Drink and Drug Habits.

in color and effective in composition, and the Medical Company, however, facilities were

celebrated "La Mare aux Grenouilles," No. 77. provided for the manufacture of the medicine

dently recommended.

The Opening of the Adam Forepaugh and sells Brothers' Show at the Madison square tarden—A Musical Comedy, square Roses," at the Eden Musee,

The air at Madison Square Garden last evening was full of performance. The Adam Forethere of sixteen days, and so far as the re concerned was a very Performers nearer the ground was such that specialties stor were done simultaneously s, too, that the show's greatest sive thriller. Kilpatrick, a onewas the risker. A flight of 120 it was held up parallel with the In lowering it, the entire staff of ring assistants was divided between three sets The structure bent as the were lowered unevenly, and its lower end touched the ground its middle sagged perceptibly. Nails were then driven at the bottom to secure the seping boards on to which the stairs gave. structure wobbled when the rider elimbed up with the aid of his crutch. He increased the look of riskiness by his suspicion of certain sections. Several imes on his way up he faced about and looked railing and framed at intervals by upright ropes that supported it. After several false starts and an unsteady final one he descended. keeping straight in the middle of his course, on noiselessly and without apparent jar. His speed was astonishing and it seemed length of the arena he was off, hopping, his wheel continuing to plough up loose dirt.

doings, though they might easily have been more dangerous, were not nearly so imprescarefully drilled semblance to haphazard, and the trick wasn't worth more chaps were doing equally starting reats, props into nets, even with a double somersault to complicate the trip, stirred but little, because as soon as the twister loosed his hold on bar or rope, it was time for the conscientious searcher for his money's worth to look 'elsewhere quickly. With tumblers on the surface it was much the same. A set of six might be in two three-high sections, the topmost pair exchanging places in jumps, but at another ring or platform another lot were flashing pink flashings about in ways that were worth watch. competencially sections, the topmost pair exchanging places in jumps, but at another ring or platform another lot were flashing pink fleshings about in ways that were worth watching, but that had to be followed closely to be comprehended. Of downright novelty in these efforts there was not a lot, but there was an abundance of what was highly skilful.

Inders were in three-ring lots, four to a ring at times, and lively as crickets. Some of the ring horses went against their reputation for placidity by showing spirited misbehavior in going to and from the rings, and these made the combinations of acrobatics and horsemanship a showy display. Some of the handsome high-stepping creatures seemed to go away beyond what is usual in this line, and one pair that stepped about the arena to a lively "rag-time" air mate an especially spirited picture. The big rouser in horsemanship employed thirty-five animals. A rider bestrode two of them and drove the others, three abreast, about the borses' stepping for music was outdone by the elephants. Eight of them, after accompilehing many small developments of familiar tricks, went soberly, but with admirable precision, through a square dance. A ringmaster with a Harvey-fied voice was prompter. The elephants saluted partners, advanced in pairs alternately passed through, turned, came back, and trotted about in sedate "grand right and left." At the command: "Promenade to place," they desisted regretfully, swiffing at their trainer and mortifying themselves by throwing sawdast over the backs of their bail toiles. Still more remarkable was the infine of some trained seals. Theirs was the only dust over the backs of their bail toilets.

Still more remarkable was the inning of some trained seals. Theirs was the only specialty of the moment, so their accomplishments had a good showing. Besides barking and a performance on musical instruments which count for music from such greatures, several of them showed that they were advanced in equilibrism. A rubber bail the lead. Other men and boys took up the chase and when Keidy ran acress i fifth avenue into Madison Square Park a dozen were after him. ments which count for music from such mentatures, several of them showed that they were advanced in equilibrism. A rubber ball two feet in diameter was passed to one of them and he kept it in air by striking it from beneath each time it fell. When this ball was supported from his nose by a two-foot stick, he balanced it for a tew seconds, let the stick drop, and without permitting the ball to fall to the floor kept it bobbing up and down as before. Another of these animals spun plates from his platform to the nearer rows of seats, and also took a shy at the specialty known as hat spinning. Most of the other features, even if not altogether new, warranted the liberal adjectives with which the printed bills were stocked. Downstairs the menageric was a feature that repaid examination. It was as full as the roster for rings and arena its hippopotamus was a prize beauty with a vard-wide, soulful smile. Its ostriches ate beauts from the hand without cracking the shell appears were distant of the printer was a prize beauty with a pard-wide, soulful smile. Its ostriches ate beauts from the hand without cracking the shell appears were distant. teanuts from the hand without cracking the shells and not always nipping the giver's band. Leopards, tigers and bears were displayed with pienty of other rug material. The consumption of pentiuts by these beasts was most great enough to sail fy the various vidiors each of whom cried his stand as the only one on the premises. Altogether, the show was one the old man well may take the youngsters to, going first himself, of course.

tleasant nightly diversion at the Eden Musee. I is the London work of Arthur Law and A. J. Caldicott. Its story is elaborate enough for a melodrama, and prettily fanciful. Two men inherit estates on condition that each pays as tannal rental to the other a moss rose grown the land. On the eve of rent day one hires sypsy tinker to destroy all the other's roses, leang a gyrsy of comic opera rather than meloirana, the tinker cuts the roses of the man that pays him. When the schemer beames himself unable to pay his pearly rose, his default is overlooked by a chap who is as hopelessly impracticable as the hero of a musical play should be. Side issues to this unique leasehold are a love suit that for a time is unsuccessful and another that ends in absurd failure. It is developed, too, that the plotter of mischief is not of gentle ancestry, as he believes, but is related to the Lomany he bribes. With all this to tell in less than an hour, there is still room for a dozen musical numbers. Two gypsies sing of how they live. One describes the manner of her gypsy tinker to destroy all the other's roses. musical numbers. Two gypsies sing of how they live. One describes the manner of her figure telling and shows amusingly how see accomplishes it. A laughing song that eigraces the five vocalists of the piece, and several duets between the overs are other tuneful things. Few musical blays that fill an entire evening contain as heavy perising airs. The singers are Harry field, lid Mae Pierpont, Gertrude Bradley, forces Wright and M. Kohnle. Following Moss Rose. There is a humorous musical testal by Harry Dodd, and preceding it an interesting dispay of metion pictures. So the evening stage show at the Musée covers two hours.

Richard Genée used in the libretto of "Nanon" as old device which has not yet lost its charm. Wagner has suggestions of it in "Die Meisteringer," and it was observed here last in "The Serenade." when H. B. Smith credited it to an old Spanish comedy. Yet the trick of using a song written by somebody for an especial purpose to serve quite another end seemed much closer than that to New York audiences. They remembered it from "Nanon," and the inge-nious use in the opera is to be enjoyed as much as ever at the American this week. The birthday song in honor of the youthful land-lady, but sung to the great Ninon, and later to the great himself is a delightful cenintroduce of the opera. Few text in its coherence and its nd peasants in the first act and they deserve. So it they deserve. So it Mme. Gadski, who has just returned from a concert four in the West, will make her rewret the two of heauties to whom the St. Annes lay song was then sung. William Carlo Naturally the American performance talls being this stindard, but it has the customary meris of that theater's representations. Drew Donaldson is statuesque as Ninon, while Eloise Rorgan's sprinkliness is suited to the part of

THINGS IN CIRCUS RINGS the popular landlady. Reginald Roberts and Frank Moulan are not likely to rival William Carleton and Francis Wilson at any time. But they are excellent in their own way.

It was decided last night to postpone the pro duction of "Woman and Wine" at the Manhattan until Wednesday night. The melodrama ready by Monday.

A good bill is being arranged for the Tarleton benefit performance, which is to be given at Daly's on the afternoon of April 17. Some more volunteers were announced yesterday. E. H. Sothern and Virginia Harned will act a one-act play, Frank Worthing, Blanche Bates and William Harcourt will show "An Affair of Hearts." Beatrice Herford and Henry E. Dixey will recite monologues. James K. Hackett and Mary Manuering will appear, but have not announced what they will do. Leo Ditrichstein has paid \$25 for a seat, and Mrs. Kendal and Viola Allen \$50 each.

has paid \$25 for a seat, and Mrs. Kendal and Viola Allea \$50 each.

A trial performance of "The Weather Hen" will be given at the Manhattan on the afternoon of April 13. It is a problem play by Bert Thomas and Granville Barker. It was played at Terry's and the comedy theatres in London. Howard Hartseil, J. H. Bunney, Felix Baney, George Backus. Frank Bell, George S. Probert. Sylvia Lyden, Ella Hugh Wood and Mabel Strickland will play the chief parts at the Manhattan.

Charles Bates succeeded Charles Kirke as the Chinaman in "Broadway to Tokio" at the New York last night. Mr. Kirke sailed yesterday for London to play in "The American Beauty." William Gould will take Otis Harlan's part when this piece leaves town.

George Kraus sold out his interest in the Schley Music Hail yesterday to his partners, T. D. Sullivan and F. T. Farreil.

Joseph Jefferson's company is now complete. It includes Ffoliott Pagot, Elsie Leslie, Vener Clarges, Blanche Bender, Boyd Putnam, Adeie Bray, Henry Odlin, Villiam Warren Jefferson, George Denham and Joseph Jefferson, Jr.

"Il Flauto Magico" Repeated Last Night
—Performance a Brilliant One. Mozart's "Il Flauto Magico" was repeated last night at the Metropolitan Opera House before an audience which in view of the fact that the was phenomenally large. The listeners fared better in some respects than those who heard the opera at the first representation on Friday night. amphitheatre, but before he had ridden the | Some of the tiresome and unnecessary recitative was omitted although too much of it still remains. The singers were less affected by the novelty of their surroundings and the whole opera moved with more rapidity and certainty. The spectacuscene which has not its exceptional charm and Garden to the other, were caught in a productions hitherto put forward merely for the comparable to this in elaborateness and artistic success. It is a pleasure to record that the public cause at the same moment two or more other has responded so liberally to this innovation on has responded so liberally to this innovation on the part of the management. Three more performances of the opera have been announced, and it is likely that they will all be heard by audiences as large as that which gathered last night. The beauty of Mozart's music as it was sung last night is bound to triumph in spite of the grotesqueness and inantity of the text. The performance showed the magnificient collection of singers to which Mr. Grau has intrusted the opera. Mme. Sembrich sang the difficult music of Astrifammante with greater brilliancy and freedom if possible than at the first performance. Mme. Eames was again a lovely Pamina and she sang her numbers with exquisite beauty of tone. Mme. Ternina's domination in the trio of the laddes helped out the charm of the music and she was ably assisted by Mmes. Mantelli and Bridewell. Their music was one of the delights of the evening. The voice of Miss Adams was easily distinguishable in the concerted music of the three genu and this part of the score was well delivered by the trio, which included Mmes. Olitzka and Broadfoot. Mile de Lussan was more familiar with the music and traditions of Papagemo. M. Plancon sang the music of Sarastro with his customary sonorousness of voice and finished perfection of style. M. Campanari is now an excellent Papagemo and M. Dippel a capable Tamino. The whole performance is a combination of spectacle and singing that could not be duplicated at any opera house in the world. the part of the management. Three more per-

"Why, that boy took my purse," said the woman by Diaz, which formerly belonged to the late in Rutland, Vt., and as it is no longer necessity.

iffeycle Paliceman Ross joined the chase and got there just as the boy was collared.

"Ah, I wanted to see the circus," said the boy when asked why he had stoke the purse.

He had dropped it near the Dewey Arch. A newsboy picked it up and returned it be its owner who gave him a \$5 bill. Then she hurried away. Reilly was sent to the Gerry society.

COCKRAN TO YOUNG MECHANICS.

Former Congressman Speaks of Capital and

Labor at Trade School Exercises. The nineteenth annual commencement exercises of the New York Trade Schools were held last night in the schools, at Sixty seventh street and First avenue. Diplomas and certificates were presented to 359 graduates from classes embracing almost every ordinary trade. W. Bourke Cockran delivered the commencement address. He urged his hearers not to start out in their different trades under the impression that there was any real ntagonism between capital and labor.
"The laborer who improves his own wages," he

The laborer who improves his own wages, as aid, "improves general prosperity. The pathway to success is merit. Nothing is so much sought after as the capable man. Capital is stored-up labor. The distinction only is that one is labor in operation and the other labor complete. Combined, they tend to make the world prosperity.

percus.
"In the future the promotion of industrial peace will be the formation of labor unions, and by teaching co-operation and good-will between employer and employee they will best discharge that function. It will be the duty of labor unions to nin laws, not to fix them, and to ascertain ne relationship between the capitalist and Cockran was loudly applauded by the

It Works All Right In Practice New York

Court Doesn't Go Into Theories. Clarence Mayer, wanted in Cuba on a charge of raising a check, was before Justice Fitzgerald of the Supreme Court yesterday on habeas | little by Thaulow but potboilers and poor corpus to be released from arrest on requisition papers from Havana. Requisition had been made by Gen, Wood, One contention for Mayer was that the Governor of Havana province should have made the requisition, and that any should have made the requisition, and that any way, there could be no extradition because Cuba is not part of the United States. "We are only there to establish a government," was the argument, "and war terminated the previous treaty between Spain and this country.

Justice Fitzgerald refused to go into those questions. He said that the only question he would consider was whether the man arrested was the person for whom the requisition was sent. As counsel admitted that he was, the Judge dismissed the proceeding.

The United States Court at New Orleans has held that extradition will go on in the present state of affairs.

Charleston's Custom House "Blind Tiger." CHARLESTON, S.C., April 4 .- Anothersensation developed in the Custom House scandal to-day by the announcement that Watchman O'Brien had hurriedly resigned and left Charleston, to make it appear that he was the official guilty of having kept the Federal "blind tiger" in the building. Treasury Department Inspectors are investigating this resignation, because it is commonly believed that O'Brien has been used as a tool to protect others.

Programme for Final Week of Opera. The programme for the last week of opera was announced yesterday. "Il Flauto Magico" was announced yesterday. "Il Flauto Magico" will be sung on Monday and on Thursday when the last regular evening performance will be given. On Wednesday "Tristan und Isolda" will be sung, at the Saturday matinée "Carmen" and at the last popular priced performance "Tannhauser" will be given.

Mme. Gadski to Sing To-night.

Mme. Gadski, who has just returned from a

The Oastler Collection of Oriental Art,

and the Bonner and American Art Association Collections of Pictures. The announcement of the exhibition just pened in the galleries of the American Art Association 6 East Twenty-third street, sava it is "an event of extraordinary interest." This characterization is wholly within the fact and few more excellent or more interesting exhibitions have been held in these rooms where so many fine-collections have been placed in years past. The exhibition consists of Mr. William Churchill Oastler's collection of antique Chinese porcelains. Japanese lacquers, metal work and other oriental art objects, and Mr. Frederick Bonner's collection of modern pictures, together with a number of paintings of the early English, ancient Dutch or Flemish, and modern French schools, the property of the American Art Association. All the collections are to be sold at auction; Mr. Oastler's at the galleries in the afternoons beginning on Tuesday, April 10, and continuing on following days; Mr. Bonner's pictures and those belonging to the A. A. A. on Tuesday evening,

ART NOTES

April 10, at Chickering Hall. The pictures are hung in the large gallery D upstairs and in gallery E on the third floor. The ownership of each work is given in the catalogue, and on the walls they are not placed presents a fine appearance with the Bonner pictures of the Barbizon school and other quiettoned canvases, while here and there are portraits by the Englishmen and other painters of still earlier dates. Numerous good things of quiet aspect are in the south end of gallery E to the impressionist works by Monet at the north end. The various objects in Mr. Oastler's collection are arranged in cases in the three

One of the finest pictures by Sir Thomas Lawrence ever seen anywhere is the "Portrait of the Countess of Wilton," No. 76. It is admirable in its dignity, sumptuous but reserved in color and altogether fine both in its character as a portrait and the excellence of its color and execution. The head of this matron of middle age is painted with rare decision in modelling and great apparent veracity of tint, while the rich but simple costume of velvet, fur and lace, and the gloved hand are no less authoritatively rendered. If there were more portraits such as this by the English painters of the last century there would be more reason than there is for claiming a rank for them equal to that held by great artists such as Titian, Velasquez or Rembrandt. It is not too much to say at any rate that this portrait comes very near to going into the highest class. As it is, it is imposingly beautiful. The other Lawrence in the exhibition is "Charity," No. 82, presenting in the two full-length figures of young women in white frocks, who are giving alms to a barefooted boy, portraits of the Misses Newdigate of Surrey. This important work was shown at the exhibition of "Fair Women" held in London in 1864. It is very agreeable in color and attractive in general aspect, but it is far from possessing the kind of excellence of the same of the portrait of Lady Wilton. Gainsborough is Lawrence ever seen anywhere is the "Portrait of the Countess of Wilton," No. 76. It is adpossessing the kind of excellence that mark the portrait of Lady Wilton. Gainsborough is here represented by a "Portrait of David Garrick:" No. 34, a solidly painted head of fine, sober quality, and Sir Henry Raeburn by two pictures, "Portrait of Mr. Carliele," No. 79, and "Portrait of Mrs. Carliele," No. 78. The latter is rather painfully clean in the flesh tints, but the former is a simply painted straightforward likeness of a country gentleman. "The Burgomaster," No. 33, by Ferdinand Bol; "Cathais customary sonorousness of voice and mished perfection of style. M. Campanaries now an excellent Pasageno and M. Dippel a capable Tawino. The whole performance is a cambination of spectacle and singing that could not be duplicated at any opera house in the world.

HAD TO SEE THE CIRCUS.

Small Louis Reilly Turns Highwayman and Is Nabbed Close to His Goal.

Fourteen-year-old Louis Reilly took his stand in Twenty-third street in the middle of the block between Pitth and Sixth avenues, at 6.30 o'clock last night, and waited for what luck might bright.

A middle aged woman in a sealskin sacque came along with a fat purse in her hand. Louis in the middle aged woman in a sealskin sacque came along with a fat purse in her hand. Louis in the middle aged woman in a sealskin sacque came along with a fat purse in her hand. Louis in the middle aged woman in a sealskin sacque came along with a fat purse in her hand. Louis in the middle aged woman in a sealskin sacque came along with a fat purse in her hand. Louis in the middle aged woman in a sealskin sacque came along with a fat purse in her hand. Louis in the middle aged woman in a sealskin sacque came along with a fat purse in her hand. Louis in the middle aged woman in a sealskin sacque came along with a fat purse in her hand. Louis in the middle aged woman in a sealskin sacque came along with a fat purse in her hand. Louis in the middle aged woman in a sealskin sacque came along with a fat purse in her hand. Louis in the middle aged woman in a sealskin sacque came along with a fat purse in her hand. Louis in the middle aged woman in a sealskin sacque came along with a fat purse in her hand. Louis in the middle aged woman in a sealskin sacque came along with a fat purse in her hand. Louis in the middle of the block between Pitth and Sixth avenues, at 6.30 o'clock in the middle of the block between Pitth and Sixth avenues, at 6.30 o'clock in the middle of the block between Pitth and Sixth avenues at 6.30 o'clock in the middle of the block between Pitth and Sixth avenue

Charles A. Dana. It is mellow in color and es- sary to pay import duties, the medicine may pecially notable for atmospheric quality, very brilliant in the light portions where the sun illuminates the clearing and without opacity in Heycle Parceman Ross joined the chase and the shado ws and dark recesses of the forest. It statement of its origin and its effect is scarcely is not often that two works by these famous painters of such importance and artistic value are seen in a collection exhibited for sale and we shall find some other pictures which make fitting companions for them. Three small landscapes by Corot are delightful specimens of his formative period and please by their cool grav color, luminous skies and limpid atmosphere. They are "The Road to the Village." No. 30; "The Mill," No. 45, and "Sylvan Dell," No. 71, the last being a pure landscape subject and the orner two containing houses and inci-dental figures. "The Mill" is particularly likable and is much to be preferred to many more pretentious compositions. There are four Daubignys, "The Cliff at Villerville," No. 41. and "Evening on the Seine." No. 72, as the most worthy, and examples of unequal value by Vollon, Mauve, Michel, Maris, Jacque, Victor Dunré, Adrien Demont and Hoguet, Cazin is seen at his best in two out of a number of works, these being "The Home of the Artist," No. 70, with a scheme of quiet color tinta admirably held together and accented with one or two notes of white, and "Crépusoule," No. 47, depicting a wheat field with standing shocks and the moon rising just over the horizon. In both pictures this sympathetic and nature-loving painter has used his resources to the full and produced results that are as complete in the artistic sense as they are pleasing in sentimental quality. The landscape with the title "Spring Blossoms, Montelair, N. J.." No. 74, and that of A. H. Wyant in "White Birches in the Adirondacks," No. 42, and several other works. The two pictures by Fritz Thaulow, "The Lane at Night," No. 22, and "Winter," No. 44, are both extremely good and both were painted evidently before he became a maker of potbotlers. Very ones at that have come out here recently, so that it is interesting to see again some of the sort of work that made his reputation. Half a dozen street scenes and character studies by Raffaelli, several landscape efforts by Claude Monet with one very good one in "The Haystacks, Giverny," No. 66, and one that will answer very well as a terrible example of how bad he can be if he tries. "Série des Peupliers. Temps Couvert," No. 69, and four studies of heads by Besnard, about complete the list of the most notable things in this very interesting collection. Not fitting in with the classifications as here made, however, is a small panel by Zamacols. It is "The Spanish Toreador." No. 17, a small figure in scarlet, rose, plum color and green, soberly toned, and of course, very skilfully executed. Anything by Zamacole is worth speaking of and worth ooking at, but this example, presented by the artist to Mile. Buttura, is not one of the first

> The general excellence of Mr. Oastler's colection is so great that to give an adequate idea of the rarity, intrinsic beauty and artistic value of most of the 1,154 objects and lots composing t would require as much detailed description and comment as is contained in the catalogue a thick volume of many pages. Japanese ceramics, Satsuma faience, netsukes and carvings; carved jades, crystal and other hard stones; Oriental textiles, antique rugs, sword guards, Daimio swords, inros, lacquers, cabinet specimens in precious and other metals, antique cloisonné enamels, superb lacquers, cinnabar lacquer, collection of bowls. white porcelains, blue and white, porcelains in monochrome glazes, specimens of celadon, decorated antique Chinese porcelains, teakwood stands and brie-á-brao cabinets and pedes tals, are the headings to the cataloge for the

order. It should not be forgotten, though,

that first order for Zamacols is a very high

various groups. Among the lacquers, a won- NETHERSOLE TRIAL CUT. numbered 629. It is a gold lacquer marriage service designed and executed for the COURT SHUTS OFF CENSORS-NO EVI-DENCE FOR THE DEFENCE. Prince of Kuwana, a relative of the Prince of Satsuma, as a gift to the son of the latter on Clubman, Who Wastaken In by a "World" his marriage with Kuwana's daughter in 1642. Man, Has an Unenjoyable Morning, but

Strollers and the Tuxedo Club, and William O. vase, hard paste of the Yungeheng period Inglis, a reporter for the World, described yes-(No. 1137) and the large ovoid vase of the same dynasty, 1723-1736 (No. terday the intricacies of the play "Sapho" for 1138) are among the clous of the porthe jury in the Supreme Court Criminal Term that is to decide whether Oiga Nethersole and celain collections, as are also the two grand the others who have aided her in producing bottle-shaped vases (Nos. 1124 and 1125) with the play have offended against public decency enamel decoration of peaches. In the white After these two had testified Justice Fursnanitoid the prosecution that he could not see pecially notable, as are Nos. 896, 847, 880 and the advisability of piling up testimony to prove 884 in the blue and white. The deep red pieces what the play was like unless there was some include a Lang-Yao flower pot (No. 950), a tall dispute as to the facts. Mr. Hummel of counsel for Miss Nethersole said he admitted th and a tall Lang-Yao vase, tall with swelling truth of everything that had been offered by body (No. 995)-all very remarkable. In the the prosecution and offered to turn the case celadon group are a large pilgrim bottle, or full moon, vase that is an admirable specimen, and Attorney Le Barbier, who was conducting the a grand imperial vase (No. 1132) that is decoprosecution, said that he wanted to sum up rated in enamel colors of peculiar brilliancy in The summing up was set for this morning at the style of the familie verte. Nos. 1109 and 11 o'clock, and the case will go to the jury at 1110, a club-shaped and an ovoid vase, are the end of the noon recess. pieces that would exhaust the expert's vocabulary. Nothing but long and careful examina-

There was one great change in the costume of the accused party, Miss Nethersole, Mr. of the accused party, Miss Nethersole, Mr. Revelle and Mr. Mayer, when they came into court yesterday. When Mr. Revelle parted the graceful folds of his coat and leaned back in his chair, it was seen that he had on a brown and white checked waistcoat, instead of the plum-colored confection that had attracted so much attention on Tuesday. It was said that the change had been made on advice of counsel. Miss Nethersole wore a lavender satin gown trimmed with fur. Mr. Moss was absent.

Mr. Kane did not come into the case of his own volition. He was walking along the street one day when he was approached with great cordality by an acquaintance, who, though the fact had escaped Mr. Kane's memory at the time, was employed by the World.

"Where are you going?" asked the World man. chandeliers. Therefore they are not very well lighted, but sufficiently well to answer for

man.

Mr. Kane deliberated for a time and said
"Nowhere." (Surbal with mall said the World Mr. Kane went with the tempter. The next Mr. Kane went with the tempter. The next inv he found himself one of twelve very much assorted persons whose opinions had been assorted persons a page of his friend's newsspread all across a page of his friend's news-paper and who were described as "the World's Sapho' Jury." Then, just to rub things in, he was subpensed as the first witness against Miss Nethersole at yesterday's trial. He wore a bright brown sult of some woolly material a bright brown suit of some woolly material and an exaggerated blue ruff tie.

After telling who he was and stating the time when he saw the play Mr. Kane was asked by Mr. Le Barbier, the prosecutor, to tell how he ent-red the theatre.

"I don't"—he hesitated—"I think—what do you mean?"

"How did you get into the theatre?" asked Mr. Le Barbier.

"I—I—I—I walked," said Mr. Kane, and sighed with relief. "Yes, I walked."

"Yes," said Mr. Kane, rather testily; "by the door."

"Did you pay for your ticket?" asked Mr.
Barbier, who had not been informed of Mr.
ane's unhappy experience related above.
Mr. Kane's face was crimson. He looked
own and shock his head violently.
"No," he said at last. Mr. Le Barbier dropped
he without here. "No," he said at last. Mr. Le Barbier dropped the subject here.

The witness was asked to describe the costume worn by Miss Nathersole as Fanny Le Grand. He said that it was very thin and was made of some diaphanous material.

"Ould you see her limbs, her lower limbs, through it?" asked Mr. Le Barbier.

"No," said Mr. Kane. "No."

"No did she approach Jean?" asked Mr. Le Barber.

How due the approach and the Barber.

"With a sort of felline grace," said Mr. Kane.

"Never mind her felline grace," said the Court and the lawyers all in one breath.

"Can you show the manner in which she approached Jean" asked Mr. Le Barbier.

"No, no, certainly not," replied Mr. Kane, apparently much alarmed. Miss Nathersole unfolded a large fan and covered her face. When she removed the fan the face seemed as sad as

to show signs of impatience when the witness said in answer to a question as to what hap-pened after the curtain rose from the fifth

nen in the party.
"Do you remember what the child said?"

By the light of the moon,

He reached the height of the dramatic, how-

me reflection made by Fanny, and said, a-a-pho-o-o-ool' whereupon the other said, "Ca-a-a-a-at." The jury jumped imously twice in quick succession as Mr. accunciated these cruel words. He was rating, with groat athletic display, how y made a swipe at Toto with her hand Judge Fursman leaned over and interdable.

ry to be fair in giving your testimony," he

id, "Be as fair as you can." In cross-examining Mr. Inglis, Mr. Humme cought out the fact that Mr. Inglis had beer structed to study the immoral parts of the

instructed to study the immoral parts of the play. Mr. Hummei asked him how Miss Neth-ersole's costume as Fanny Le Grand compare-with that of "Clotho" in Simmons's painting

the wall of the court room

on the wall of the court room.

"Was as much of her leg exposed as in that picture? he asked.

"That leg is bure." said Mr. Inglis, looking at the painting. "She had on tights."

"skie from that," asked Mr. Hummel, "was as much of her leg exposed??

"Mcr. more of both legs at times." The witness said that not so much of Miss Nethersole's breast was exposed as was portraved in the figures. "Liberty" and "Science" on the other side of the court room.

sole's breast was expessed as was portraved in the figures "Liberty" and "Science" on the other side of the court room.

Mr. Hummel had the winess identify a large number of photographs of scenes and costumes of the play, which were handed to the jury.

Another witness was called and began to tell the story of the play. Justice Fursman protested. He said he thought the facts were established, unless Mr. Hummel intended to dispute the description of the play. Mr. Hummel said he did not dispute anything that had been said.

Mr. Howe arese to make the motion asking

the Judge to instruct the jury to acquit. He read the parts of the indictment which charge the defendants with producing a play that was

lewd, bawdy, lascivious, scandalous, corrupt-g," and the like. The Justice interrupted

ing," and the like. The Justice interrupted him him all that that means, said the Court, coldly, "is that the man who drew that indictment had a very large vocabulary."

Mr. Howe made his motion, which was denied Mr. Hummel said that he wanted to pur Miss Nethersole on the stand to-day to tell in how many other cities she had acted the play. The Justice said that he would not admit that evidence if it were offered. Mr. Hummel said that he had no evidence then, after a long argument Mr. Hummel amounced to the Court that Miss Nethersole was not only a great actress but a woman of sense, and that she lesired the case to go to the jury with no more summing up than the Justice's charge. Mr. Le Barbler insisted on a summing up, and the case went over until to-day.

Mew Lublications.

50 -Man With the Hoe, Jack Harkauny, Tom Jones, Hogarth's Pictures, PRATT, 187 oth av.

Or I am undone.

What did the child say?"

id you see?" urged Mr. Le Barbier.

"Nothing at all?"
"You had a stage, and the stairs and the door."
"Just the stage, and the stairs and the door."
When asked as to the conduct of Fanny Legrand and Jean in another part of the play r. Kane said that they were affectionate.
"How?" asked the Justice and the Prosecutor in Canada, namely, \$5 per package. necessary. It is, however, well enough to rehis arms around her-around her It is the product of the famous Grant Gold-, her neck, e witness said that he remembered parts e conversation in the third act when Fanny ight her child out into the country. He how Fanny introduced the child to the cure Institute in Montreal and is the discovery

given him international distinction. The original treatment given by him involved hypodermic injections; and, while it was effective, it was costly in money and time. He believed it possible to so combine his medicines that they could be taken wholly by the mouth; and, after years of study and of experiment which was necessary to establish the

of Mr. George Grant, whose notable work in

the cure of inebriety and drug diseases has

be obtained in the States at the same price as

fact, his efforts were successful. Because the medicine contains chloride of gold, so prepared by the Grant process that it can be held in solution in combination with other ingredients, it is called "GOLDCURA." and nothing known to medical science acts so quickly and effectively in the cure of the drink and drug diseases. A few doses of the medi cine sober one who has been drinking to excess, and the faithful use of the medicine works a permanent cure.

Goldeura is a liquid, which can be taken at home or at work, and it at once destroys the pervous craving for stimulants which forces men to drink. In a few days it restores the nervous system, which has become impaired by contact with alcohol, to its normal condition. It makes continuous drinking impossible art of George Inness is well exemplified in a and distasteful. It gives quick relief in the severest cases, even in the stage of delirium tremens. It induces restful sleep, and revives the appetite for food, and permanently removes the craving for drink, for it reaches the seat of the difficulty and deals with the cause.

> OPIUM. MORPHINE and COCAINE habits are cured by Goldeura; not so quickly as the drink habit, but in an incredibly short time. The severest cases require no more than 4 packages, and the cure is effected without the pain and depression which attended the old attempts to cure. This medicine parmits the patient to decrease the drug about 10 per cent, each day, and to drop it at last without inconvenience.

each day, and to drop it at last without meonvenience.

Goldeura contains no optum, no morphine,
no product of morphine, no strychnine, no arsenie, no atropine, no extract of coca, no bromides, no chloral, no narcotic of any nature.
Any one can take and any one can give it with
entire safety. Its value has been so fully
demonstrated that two Canadian Parliaments
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and it is commended by eminent statesmen,
clergymen, reformers, physicians and business
men, to whom the Canadian Medical Company
is able to refer. is able to refer. We publish a little book containing letters

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Fifth Avenue Art Galleries,

366 5th av., between 34th and 35th sts. Montross Gallery, "Yes."
"What did the child say?"
"It said: 'I want to go out.'"
"Anything else?"
"I don't remember anything else."
Mr. Hummel said that he did not want to cross-examine Mr. Kane. Mr. Inglis, the World reporter, who cams next, was very much at his gase. He had seen the play three times. He described the action in great detail, dwelling scrupulously on the revels with which the play opened and the staircase scene. He was asked if he could see the outlines of Miss Nethersole's legts through her gown, which he also described as diaphanous.
"In motion," he said, "yes; in repose, no."
"In wotion," he said, "yes; in repose, no."
"In wotion," he said, "yes; in repose of her legs.
"Not her legs," he explained, tights."
He said that when the statue of Venus was deposed in favor of Fanny Le Grand at the revels she recited "a very beautiful poem." He said rather ba-shully that he did not remember it perfectly. He was told to recite it as well as he could. He began after the manner of the schoolboy on "declamation day," haltingly: 372 Fifth Ave., cor. 35th St. EXHIBITION OF PICTURES HORATIO WALKER

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GRANT -WATTS .-- On Wednesday, April 4, 1900 at the residence of the bride's mother, 1123 Bedford av., Brooklyn, N. Y., by the Rev. A. J. F. Bearens, D. D., assisted by the Rev. W. B Waller, Edyth Louise Watts to Charles Henry Grant of New York city. PARKER-DAY .- On Wednesday, April 4, 1990

at the Brick Presbyterian Church, by the Rev. Dr. Henry Van Dyke, Susan de Forest, daugh er of the late Henry Day, to Dr. Charles Thorndike PUTNAM-ROBINSON .- By the Rev Morgan

Dix. D. D., rector of Trinity Church, April 4. 1900, at 28 Washington Square North, Eleanor Jay, daughter of the late Edmund Randolph Rob inson, to James Lowell Putnam of Boston. No

DIMD.

DUNILAM .- At Perth Amboy, N. J. April 3, 1900

Eliza Morris, widow of Thomas Dunham, aged 85. Funeral from her late residence on State st , Perth Amboy, Friday, April 6, 1900, at 2:50 P. M. CUNE.-At Brattleboro, Vt., April 4, 1900, Mary Ann, widow of William P. Cune, and da ughter of the late Joseph Goodbue, in the 84th year of her

Funeral services at her late residence, Brattleboro, Vt., Saturday, April 7, 1900, 2:30 P. M. HANKINSON. - At Marfa, Tex., on Friday, March 30, 1900, John H. Hankinson, in the 53d year

Funeral services in the Madison Avenue Reformed Church, corner Fifty seventh st., on Friday, April 6, 1900, at 10 A. M. Interment at Tarrytown. HOGAN, -At her residence, 308 Madison St. April 3, 1900, Miss il n ris D. Hogan, Requiem mass on Thur day, 9.20 A. M., at St.

Mary's Church, Grand street, corner Ridge. RIKER.-At Stamford, Co in., April 4, 1900, Henry Vandervoort Riker, in the 50th year of his age.

SMITH .- On Tuesday night, April 3, 1900, Andrew . Smith, at his residence, 436 Class in av. Brooklyn, in his 83d year. Service as his residence on Friday afternoon, April

6, 1900, at 5 o'clock. Interment at Woodland Cemetery, Philadelphia, on Saturday, YOUNG. -On April 4, 1900, at the House of the Paul-Fathers, 415 West 58th st., the Rev. Alfred Young, Priest of the Congregation of St. Paul the

A costle, in his 7 sth year, Vesters of the dead will be chanted on Friday evening at 8 o'clock, office of the dead on Saturday at 9 A. M.: solemn mass of require at 10 A. M. The reverend clergy and friends are inwited to attend.

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